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Mekovobono

The Language of Clear Connections

A Self-Study Guide for Poets, Linguists, and Creative Minds

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Mekovobono: Язык ясных связей

Самоучитель для поэтов, лингвистов и творческих умов

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This is not just a textbook. It is a creative manifesto and an invitation into a world of language where meaning is always clear, and word order is free. Poet Jane "J." Whitetorn P., inspired by the elegance and clarity of the artificial language Mekovobono, presents a unique self-study guide. Within it, you will find not only grammar and vocabulary but also deep reflections on how this language becomes a powerful tool for poetry and self-expression. The book will reveal how the semantic markers and flexible syntax of Mekovobono liberate thought, allowing for the creation of poems full of precision and unexpected beauty. Ideal for amateur linguists, poets, writers, and all who seek new forms for creativity.

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There are moments when the familiar language suddenly feels like a tight dress. Words, faithful companions, suddenly go deaf, worn out by countless twists of meaning. You seek not a new word — but a new perspective. A silence in which a different rhythm can be heard.

It was during such a time of silence that I stumbled upon Mekovobono. Not a loud discovery, but a quiet curiosity. The project of a lone linguist, B. "Hare" Petrov. Modest, frankly "rough around the edges," almost homely. But in its simplicity lay a strange allure.

It didn't strike me at first glance. It charmed me gradually, like a complex but beautiful pattern. The particles na, ta, la... They seemed to me not as dry labels, but rather as shadows cast by words in the light of thought. Na — the source of action, a clot of will. Ta — that upon which this will is directed. La — the canvas upon which it all unfolds. This was not grammar; it was a cartography of meaning.

And the words... The words of Mekovobono are an echo of familiar melodies sung in a new way. Stela, brilo, profundo — they seemed to come from a dream where Esperanto met Latin and they agreed on peace. In their sound, there is a naked simplicity that does not simplify but, on the contrary, concentrates thought.

Why did I, as a poet, stay with it?

- **The silence between words.** Its semantic markers are not a cage, but rather reference points, ballet barres for thought. They place pauses, create space. Word order becomes not an obligation, but a choice. You can start with a sensation, a place, an action — and meaning, like a faithful dog, will follow you without getting lost. This is an unfamiliar, almost frightening freedom.
- **The courage of simplicity.** In a world where poetry is often sought in the piling up of metaphors, there is a special challenge in saying something with crystalline clarity. When a word is marked as tha — "theme" — you cannot hide behind a fog. You must expose your main thought to the light, like a jewel. This requires courage. And in this courage, a special, austere beauty is born.
- **Space for breath.** Mekovobono does not loom over you with the burden of great literature. In its modesty lies a gift: here there are no geniuses of the past to look back upon. There is only a blank page and your thought. It is a workshop language, not a museum. In it, you can allow yourself to be not a continuer of tradition, but a pioneer.

This book is not a proof of its perfection. I am sure, for some it will remain merely a curious oddity. For me, however, it became an unexpected key. A "poetic trainer" that made me feel the bones and muscles of the language in which I think. It restored my sharpness of vision.

I am not inviting you to learn a new language. I am inviting you on a short walk into a different way of seeing and hearing words. Perhaps, having walked this path, you, like me, will return to your native language with a new feeling — a light nostalgia for its chaos and immense gratitude for its endless, unpredictable possibilities.

Jane "J." Whitetorn P.

Chapter 1. The Philosophy of Clarity: Why Mekovobono?

Before picking up a new tool, it's worth listening to its voice. Understanding what silence it can fill. Mekovobono was not born in folk tablets — it appeared in the silence of a study, the fruit of thought of a single person, hiding under a modest name. And in this intimacy lies its special charm. It is not dogma, not an attempt to create a utopia, but a personal intellectual journey, the traces of which he generously left for all of us.

Its history is not a chronicle, but a pure idea. And this idea echoes humanity's long-standing dream: the dream of a language where thought and word would finally cease to be at odds.

A brief excursion for those in love with words

For centuries, people have tried to create a language free from the accidents of history. From Hildegard of Bingen's "Lingua Ignota" to the philosophical languages of the 17th century and Zamenhof's grand Esperanto project — all were driven by one desire: to build a direct bridge between mind and speech, bypassing the swamps of national idioms.

Mekovobono is a very modest but elegant heir to this tradition. It does not seek to conquer the world. It offers us something else — a **personal tool for clarity.**

And here is what I discovered, peering into this linguistic map drawn by an unknown creator.

Semantic transparency. Imagine words coming to you not as servants of grammar, bowing before an invisible master-case, but as independent entities. Each with its own glowing label speaking of its essence. Na — the volitional beginning, the source of action. Ta — that upon which this action falls, its target and focus. Tha — the very essence of the conveyed thought, its core. La — space, the canvas where everything unfolds. And Pa is the thread of belonging, the connection between the possessor and that which is possessed by them. You see not rules, but pure relationships. It's like being allowed to see not the dance of actors on stage, but the very score of their movements — the structure that generates meaning.

Free word order as an art form. When a word's role is fixed in such a clear, unbreakable way, its position in a phrase ceases to be a duty and becomes a gesture. To evoke the image of a place (la gardeno) at the beginning, like a confident overture? Or save it for the end, like a quiet aftertaste? Start with action (na stela brilo) or with its target (ta tero)? Word order becomes a tool for placing emphasis, creating rhythm and tension. You control not just a sequence, but the very breath of the phrase. This is the highest degree of power over text.

Lexicon — "the ghost of the familiar." The words of Mekovobono are an echo. An echo of Latin, an echo of Esperanto, an echo of the common European lexicon, passed through the crucible of a single consciousness and cast into a new, surprisingly harmonious form. Stela, brilo, korbo — they are not alien. They are like memories of a language that never existed but was always somehow felt subconsciously. They do not require you to memorize millennia of etymological layers. They offer a rare luxury — to start from a clean slate, while experiencing a warm, poignant feeling of déjà vu.

So who might need such a language?

Ultimately, it is for those for whom language is not just a means of communication, but an object of reflection and creativity.

The poet it offers a unique trainer — a way to feel the weight and position of every word, liberated from the dictate of rigid syntax. It's a chance to capture thought in its purest, primordial form,

before it becomes overgrown with the familiar rhetorical garments and clichés of the native language.

The thinker it provides a testing ground. A language where logical connections are brought to the surface works like a magnifying glass: it helps to see the flaws and strengths of one's own mental constructions, making the very process of thinking more distinct.

And for anyone who has ever thought about how speech is structured, Mekovobono becomes an intellectual adventure. It is a key allowing one to look "behind the scenes" of the thought process, an attempt to understand how meaning is born, if one temporarily discards the specific linguistic flesh and works with its skeleton.

Mekovobono is not a new language for the world. It is a new way of seeing and hearing — specifically for you.

Chapter 2. A First Look at the Grammar: Not Cases, but Roles

I admit, when I first saw these particles — na, ta, tha, la, pa — I was visited by a feeling of slight disappointment. "Is that all?" I thought. "Yet another artificial language with a set of function words."

But the first impression, as often happens, was deceptive. I quickly realized that the modesty of these "labels" is their main strength. Mekovobono does not claim to invent the linguistic bicycle. No, it takes time-tested ideas and assembles them into an elegant, surprisingly harmonious system.

The idea of marking semantic roles, not grammatical cases, is not new. It has been in the air of linguistics for a long time, and in nature its echoes can be found in languages where strict word order is less important, or in systems like Japanese particles. But here this idea is brought to crystalline purity, without complex conjugations and declensions. This is not a pearl of linguistic thought, it is — a **successful concept.** And, like any good concept in art, it works flawlessly.

So, let's finally get to know these "building blocks of meaning" up close. Imagine we are not memorizing rules, but studying a palette where each color has its own immutable purpose.

na — Source of action. This is our "driving force." That which begins, creates, performs. Na Tawa is not just "father" in the dictionary, it is "father" as an actor. *Father gives. Father speaks. Father goes.* Everything that carries energy and will is marked with this particle.

ta — Target of action. If na is the shooter, then ta is his target. The object upon which the action is directed. Ta Aplo is the "apple" that is taken, eaten, seen. It receives the action upon itself, while remaining the central object of attention.

tha — Essence, theme, core. Perhaps the most poetic of the roles. Tha marks not just an object, but the *idea* that is conveyed, the message, the essence of the utterance. Tha Amo is "love" as a concept, as the feeling being discussed. It is not what is done, nor what is acted upon, but what it is *about*. This word is the spiritual center of the phrase.

la — Canvas for action. Space, time, circumstance. La Domi — "in the house". La Mateni — "in the morning". This is the stage upon which our little drama unfolds. La answers the questions "where?", "when?", "how?", creating the background and atmosphere.

pa — The thread of belonging. The ghost of a connection. That which invisibly stretches between an owner and their property, between a whole and its part. Pa Mene is not merely "a girl," but "the girl's" — her book, her smile, her secret. It is not an action or an object, but a relationship — quiet yet inexorable, like the law of gravity for lonely planets.

And what about that "free order"?

This is where the magic begins. Since a word's role is fixed to it immutably, its place in the sentence ceases to dictate meaning. It begins to dictate **mood.**

> Na Mawa dono tha Aplo ta Fili la Gardeno.
> (Mother gives the apple to the daughter in the garden.)
> *Classical, calm order. The story is told as is.*
> La Gardeno na Mawa dono tha Aplo ta Fili.
> (In the garden, mother gives the apple to the daughter.)
> *We start with atmosphere. First we see the garden, and only then the action.*

> Tha Aplo na Mawa dono ta Fili la Gardeno.
> (The apple — mother gives to the daughter in the garden.)
> *Emphasis on the apple! It is the theme, the main character of the narrative.*

See? We haven't changed the meaning. We've changed the **perspective**, the reader's point of view. We made them look at the same scene through different viewfinders. And this is just the beginning of the grammar. Its simplest and most brilliant foundation.

And this is just the beginning of the grammar. Its simplest and most brilliant foundation.

But language is not only a grammatical skeleton, but also lexical flesh. And here I was again met with a pleasant realization. Immersing yourself in the Mekovobono dictionary, you don't feel like a discoverer of an absolutely unfamiliar world. Rather, you experience a feeling as if you are wandering through an old but rebuilt house, where you recognize the outlines of the rooms but admire the new arrangement of furniture.

The lexicon of Mekovobono is an intelligent and tactful compilation. In words like stela (star), domi (house), koro (heart), the Romance foundation is easily guessed. The rhythm and spirit of Esperanto linger in concepts like amo (love) or paco (peace). And that very system of particles we just talked about is, of course, a hint at the elegant logic of Eastern languages, like Japanese or Korean, where similar markers (wa, ga, o) perform a similar function of marking meaning.

This is not plagiarism. It is — **cultural synthesis.** The language creator did not invent the bicycle, but assembled a new, elegant mechanism from proven, internationally recognizable parts. For the learner, this is an incredible relief: you don't need to memorize thousands of abstract roots from scratch. You rely on linguistic archipelagos already existing in your consciousness, and this feeling of recognition makes learning not work, but a journey.

Thus, the genius of Mekovobono lies not in radical novelty, but in a **successful combination.** It takes intuitively understandable vocabulary and connects it with an extremely logical, transparent grammatical system. Together they create an effect of "clear complexity" — you are aware of the depth of linguistic concepts, but you don't drown in them, because you are led by the hand by a simple and elegant structure.

It is this harmony between familiar lexicon and liberating grammar that makes it an ideal testing ground for poetic experiment. We intuitively understand the words, but can play with their arrangement like never before.

However, so that no one gets the wrong impression, I must clarify. My admiration is directed not so much at the specific implementation, but at the brilliant concept that underlies it.

Let's be clear: Mekovobono is a modest amateur project, a language-sketch. Its vocabulary is small and is, in essence, a tactful compilation of international vocabulary, mainly from Esperanto and Romance languages. Its grammar, for all its elegance, is developed only at a basic level; it lacks the depth and flexibility to convey complex mental constructs. It is not a full-fledged tool for everyday communication, but rather a linguistic sketch, a microlang.

If we were to define its place in the world of conlangs, then Mekovobono is the **heir of Esperanto, rethought through the prism of Eastern languages**. From Esperanto it took the lexical base and the striving for simplicity, and from Japanese or Korean — the idea of semantic particles that place not grammatical, but semantic accents in a sentence. It is a hybrid, an attempt to combine Western vocabulary with an Eastern, "role-based" approach to syntax.

It is *this idea* — and precisely this, with a capital letter — that I truly admire. The specific implementation undoubtedly has its rough edges and is more a proof of concept than a finished product. **But in this incompleteness I also see potential.** Mekovobono leaves space for interpretation, for creative development. It is not dogma, but an invitation to co-authorship.

Therefore, inviting you on this journey, I am not inviting you into a ready-made, polished-to-a-shine linguistic palace. I am inviting you into a **workshop of ideas**. We will study Mekovobono as living proof that one can look at the very essence of language — at how meaning is born — from a completely new angle. We will focus on its strong, original core to learn to see language differently. And that, I assure you, is an invaluable skill.

Chapter 3. The Framework of Meaning: Grammar as Poetry

So, before us is a set of perfect, numbered bricks. But you can't build a house from them alone. You need mortar, you need fasteners, you need a plan. In language, all of this is grammar. Not a dry set of rules, but the very magic that breathes life into silent words, making them move, negate, question, and exist in time.

Verbs: Movement and State

In Mekovobono, the verb is the heartbeat of the phrase. The most beautiful thing is that it is always equally steady. Verbs **do not conjugate**. me vido (I see), te vido (you see), ze vido (he/she sees). The same word. What a relief for a poet who wants to focus on the image, not on conjugations!

> Na Stela brilo. (The star shines.)
> Ta Pelo kapo ta Balono. (The boy takes the ball.)

Tense: The Art of the Pause

To indicate tense, we place a small but powerful particle-chronometer before the verb.

- **Present:** No particle. Life here and now. Me vido. (I see.)
- **Past: pa** — a light haze of memory. Me pa vido. (I saw.)
- **Future: fa** — a ray of light directed forward. Me fa vido. (I will see.)

> La Nok, me pa awdo tha Shapto. La Mateni, me fa serco ta Lumo.
> (At night, I heard the Whisper. In the morning, I will seek the Light.)

Negation: The Power of Silence

The particle ne is not just "no." It is creative silence, a cut with scissors. It is placed directly before what we negate.

> Me ne vido ta Basha. (I do not see the Cat.) — Everything exists, except the seeing.
> Ne me vido ta Basha. (It is not I who sees the Cat.) — Someone sees, but not me.
> Feel how the emphasis shifts?

Questions: The Art of Dialogue

General Question: The particle je at the beginning of a sentence turns a statement into a questioning sigh.

> Je te sento tha Paco? (Do you feel peace?)

Special Question: Interrogative words (ta ke — what, na ke — who) with corresponding markers.

> Ta ke te vido? (What do you see?)
> Na ke dono tha Aplo? (Who gives the apple?)

Our Co-Authorship: A Poetic Solution for Complexity

The official grammar of Mekovobono is simple and offers a direct solution for connecting thoughts: for instance, the conjunction ke. The phrase "I know that you left" is translated clearly and unambiguously:

> Me sabo ke te pa foriro.
> (I know that you left.)

However, we poets are never satisfied with simple paths. We seek not only clarity but also depth, nuances of meaning. To convey complex, nested concepts, where one thought is the very substance of another, the conjunction ke might prove insufficient.

> Ze ne povo forgeso tha [ze pa foriro].
> (He cannot forget the essence: [she left].)

Here, the "fact of her leaving" is not merely a subordinate clause. It is an independent entity, an object upon which the action "cannot forget" is directed. The conjunction ke doesn't work here because it introduces a circumstance, not an object. We are not saying "I forgot that she left" – which shifts the meaning to "I forgot this fact." What we need to say is: "I cannot forget the event itself, her departure as a phenomenon."

We encapsulate the entire sentence in brackets of meaning, marking it as the theme (tha). This is intuitive, logical, and preserves clarity.

Chapter 4. The Heart of the Language: Words That Speak to the Soul

Until now, we have been speaking about ideas. But even the most brilliant idea remains a disembodied spirit until it acquires flesh and blood. The flesh of language is words. And now we will do what I love most in the world — look into its lexical treasury. We will not simply memorize lists. We will search in these words for echoes, hints, and — yes, I am not afraid of this word — soul.

The Alphabet of Meaning: Getting to Know the Lexicon

Mekovobono offers us not a huge, intimidatingly scaled dictionary, but an intimate, carefully curated collection. This is its limitation, but for us — its charm. We will not drown in the wilds, but will be able to truly feel every word.

Let's start with those that will form the basis of our first poetic experiments:

- **Universe and Nature:** stela (star), lunara (moon), suryo (sun), venta (wind), pluvo (rain), nokto (night), floro (flower), gaso (tree).
- **Human and Feelings:** amo (love), doloro (pain), joyo (joy), timo (fear), memoro (memory).
- **Simple Actions:** vido (to see), awdo (to hear), diko (to speak), stelo (to stand), dormo (to sleep).

Pay attention to their sound. Amo, doloro, joyo — they carry their emotion already in their very phonetics. These are our paints.

From Words to Flesh: Where to Find "Beautiful" and "Sad"?

And here we approach the first conscious limitation of the language, which I propose we overcome together. In the basic Mekovobono dictionary, you will not find many shades. Where, for example, are "sad," "gloomy," "melancholic"? There is only the general trista (sad). Where are "magnificent," "beautiful," "delightful"? There is belo (beautiful).

Instead of seeing this as a shortcoming, let's perceive it as a creative challenge. **I propose a simple and elegant solution: create compound words.**

Let's agree that we can combine concepts to birth new shades. This will be our, poetic, contribution to the development of the language.

- **joya-belo** (lit. "joyfully-beautiful") — magnificent, radiant with beauty.
- **trista-profundo** (lit. "sadly-deep") — melancholic, gloomy.
- **nok-silenta** (lit. "nightly-silent") — silent, immersed in night's silence.

See? We are not breaking the language. We are using its logic to enrich its palette. We become not just students, but gardeners who help this linguistic garden bloom with new colors.

First Poetic Etude

Let's try to assemble our first "building blocks" into a small but complete phrase-mood. Not a sentence, but rather a flash, an impression.

> **La Profundo Nok. na Stela Brilo. ta Me Doloro.**
> (Deep Night. The Star's Radiance. My Pain.)

Here, verbs are absent. Only three frames remain, three roles fused together by our perception. La Profunda Nok is the atmosphere. Na Stela Brilo is the active force, the agent. Ta Me Doloro is the target, the object upon which this brilliance is directed. We never said "the stars shine upon my heart," yet we have shown it. And within this laconicism resides the full might of the new instrument.

Chapter 5. The Treasury of Words: The Art of Mastering the Lexicon

Now that you have felt the framework of the language and found the first words for the heart, it is time to open the treasury fully. But be careful: this is not a warehouse of shapeless objects, but a collection of elegant tools. Each one must be learned to be used with a certain grace.

The Philosophy of the Dictionary: Smallness as an Advantage

The limited dictionary of Mekovobono is not its shortcoming, but a form of art, similar to the Japanese haiku. It teaches us expressive conciseness. Instead of searching for the perfect word, we learn to compose it from simple elements, like a poetic mosaic. Our principle: **"Less is more."**

Key Categories for Creativity (with examples and our neologisms)

Let's walk through those shelves of the treasury that are most valuable to us, creators.

1.**Abstractions and Feelings:**

- *Basic:* amo (love), timo (fear), joyo (joy)
- *Our Compound Words:* nok-timo (night fear, dread)

2.**Nature and Cosmos:**

- *Basic:* stela (star), venta (wind), floro (flower), gaso (tree)
- *Our Compound Words:* floro-joyo (florally joyful)

3.**Human and Soul:**

- *Basic:* taw (a person), memoro (to remember), elekto (to choose)
- *Our Compound Words:* memoro-elekto (the ghost of a past choice)

Our Main Rule: "The Semantic Cocktail"

Do not be afraid to create new words. Connect them with a hyphen, creating "semantic cocktails." Belo (beautiful) + doloro (pain) = belo-doloro (sweet sorrow, "beautiful pain"). Your task is not to follow the dictionary, but to expand it within the logic of the language, to express the elusive.

A Legacy for Future Researchers

All the words we have talked about — both the basic ones and ours, born in poetic laboratories — will await you in **Appendix B**, which I have called "The Dictionary for Inspiration."

Please, do not look there for just a dry translation. It is not an archive, but a **living garden**. On its pages, you will find not only the original lexicon of Mekovobono but also those very hybrid blossoms that we grew together — our "semantic cocktails" like kora-paco or memoro-ombre. I have deliberately included them in this list to show: the language breathes and grows when it is loved. And I will be immensely happy if you, continuing this tradition, add your own, new findings in the margins of this book.

Chapter 6. The Art of Building Thoughts: From Simple Phrase to Complex Expression

Until now, we have been travelers delighting in the map of a new, yet somewhat familiar, country. We knew the pathways (simple phrases) and the main landmarks (the dictionary). But what if we want to chart our own, unbeaten path? To describe the winding contours of a thought that cannot be contained within a simple statement or a question?

It is for this very purpose that Mekovobono possesses a rich set of function words. Let us see how, with their help, we can construct complex and beautiful expressions.

Bridges Between Thoughts: Conjunctions

The language already has all the necessary tools for connecting ideas. You do not need to invent them — simply use the ready-made solutions.

Addition ("and"): We can simply place phrases side by side. Their sequence and shared rhythm will create the connection.

> La Suryo brilo ***e*** La Floro smilo
> (*The sun shines,* **and** *the flower smiles*.)

Contrast ("but," "however"): We use the particle ba. Place it between two contrasting phrases.

> Me volo diko, ***ba*** me timo ta Doloro.
> (I want to speak, **but** I fear the pain.)

Reason ("because"): We use the marker boz, placing it before the justifying phrase.

> Me ne povo dormo, ***boz*** na Memoro mucha diko..
> (I cannot sleep, **because** memory speaks much.)

Condition ("if"): We use the conjunction ifo.

> ***Ifo*** te volo, mey pado la Beso.
> (**If** you want, we will walk to the forest.)

Masters of Time: "When," "While," "After"

"When" (in the past): wena + past tense (pa).

> ***Wena*** me pa yango, me pa kredeo tha Fayro.
> (When I was young, I believed in dragons.)

"While" (in the present): welo + present tense.

> ***Welo*** na Temp pado, me staro ata Domi.
> (While time passes, I stand by the house.)

The beauty and power of Mekovobono are revealed when you begin to freely combine these elements. Experiment, connect thoughts in different ways, and enjoy the clarity with which your intent will be clothed in words.

Chapter 7. The Poetic Workshop: Rhythm, Emphasis, and the Magic of Omission

Everything up until now — grammar, vocabulary, our bold innovations — has been merely preparing the canvas, stretching the paper, and grinding the paints. Now comes the time for the very mystery — for Poetry.

Mekovobono with its clear structure is not just another language for poems. It is a unique tool that makes you work with the very fabric of meaning. Here poetry is born not *despite* the grammar, but *thanks* to its nakedness.

Rhythm: The Music of Semantic Roles

In traditional languages, rhythm is created by the alternation of stressed syllables and meter. In Mekovobono, another, deeper level is added — the rhythm of semantic roles. The sequence na - ta - la or tha - na - ta creates its own, internal pulse of the verse.

> ***na*** Stela brilo | ***ta*** Nok profundo | ***tha*** Klavo nebulosa
> (Agent - Target - Theme)

Read this aloud. Do you feel how these particles set the beat, like metronome strikes? You can build lines by playing with this order, creating smooth or staccato rhythmic patterns. Your poem can begin with a series of actions (na, na, na) and end with a quiet theme (tha), like the strike of a gong.

Emphasis: The Choreography of Words

Remember, we said that free word order is an art form? In poetry, it is your main tool for placing emphasis. What you put at the beginning of a line becomes its title. What you leave for the end — its final chord, the echo that remains in the silence.

Compare:

1. ***na Me*** profundo povo tha Doloro. (Emphasis on "I'm" as the main sufferer.)

2. Tha Doloro profundo povo ***na Me***. (The emphasis is on "Deep Pain" as the main theme, which ultimately finds the "I".)

This is not just a rearrangement. It is a change in the dramaturgy of the entire line.

Ellipsis: The Art of Omitting the Main Thing

And here we come to the most refined technique that Mekovobono offers the poet — the **conscious omission of semantic markers.**

Yes, you heard correctly. Having studied the rules to the point of automatism, we earn the right to break them — in the name of higher expressiveness. When the context and the general structure of thought are clear, you can afford the luxury of omitting na, ta, or tha, creating an ultra-dense, telegraphic, and incredibly powerful line.

> Instead of: ***Na*** Stela brilo ***ta*** Me koro.
> Write: Stela brilo. Me koro.

The markers have disappeared. Only two images remain, collided in cosmic vacuum. The reader completes the connection themselves, their mind becomes a co-creator. The disappearance of particles creates an effect of extreme concentration, where every word weighs a ton.

Your Workshop

Do not be afraid to experiment. Write the same quatrain with different word orders. Try writing a verse using only the markers na and tha. Then write another, omitting all markers except one.

Mekovobono is not a straitjacket of rules. It is a playground for meaning itself. It gives you an algorithm so that you can learn it — and then forget it, submitting only to the music of your own thought.

Chapter 8. Anthology: My Poems in Mekovobono

Here theory acquires flesh and blood. These poems are not exercises. They are honed crystals of thought and feeling, born in co-authorship with Mekovobono. Each of them explores that very "fragile boundary between meaning and silence" we spoke of at the very beginning.

Each poem is accompanied by a literal translation, so you can look into its anatomy, and a brief commentary on *how* the language works here.

I. LA NOKTO PACO

(Night Peace)

> La Lunara ona Tero
> Dono ta mala brilo,
> La Silenta ina nok Beso,
> Dono ta dolcha kanto.
>
> Na Venta shapto abowa Amo,
> Na Stela kanto nowida Laboro,
> Na Me trovo ta Paco
> Ina Nok Mara Wido.

Literal Translation:
The moon upon the Earth
gives a pale light.
Silence in the nocturnal Forest
carries a sweet song.

The wind whispers of Love.
A star sings without Toil.
I find Peace
in the nocturnal Sea of Space.

Commentary: Here I used the rhythmic predictability of Mekovobono to create a hypnotic, looped effect. The fixed octosyllabic meter combined with semantic markers creates a lullaby-like sensation — soothing, yet carrying hidden depth. The particles ta and la here work like a metronome, setting not only the grammatical but also the sonic architecture.

The images — mala brilo (a dim glow), dolcha kanto (a sweet song), Nok Mara Wido (the nocturnal sea's expanse) — arise like visions on the border between wakefulness and dream. The absence of verbal conjugations renders the picture static, a suspended moment in time, while the free word order allows for the placement of semantic accents much like the consciousness plucks individual details from the stream of nocturnal impressions.

The semantic markers na and ta here serve not only a grammatical but also a poetic function: na Venta shapto (the wind whispers) is an active, almost animate force, while ta Paco (peace) is the goal, the object of a quiet yearning. It is in this very laconicism, underpinned by rhythm, that the unique magic of Mekovobono is revealed — the language does not merely describe a state; it becomes its sonic embodiment.

II. TEMPO SPEKULO

(The Mirror of Time)

> na temp pado la Mateni e la Even
> me Speglo la Wasa grando
> ta Vido pa den pa fini
> meybi wida Futura skribo
>
> na Skribo teno ta Diko
> Koloro wida Felicha e Trista
> na Temp chanjo ta Vido
> mala ba ne fini
>
> na Luno na Gron na Eldro — simila Rivo
> pado froma Fonte towa Mara
> echa Vido echa Smilo
> resto la Nawo eterna
>
> kwen me vido ta Speglo
> me fa sabo me Temp
> Mikro ta grando Pado
> ke ne starto ne fini

Literal Translation:
Time flows [in] Morning and [in] Evening
I am a mirror in the deep water
the reflection of the past day
mixes writing about the future

Writing holds the history
the color of joy and sadness
Time changes the image
grows pale, but does not erase

Child, Adult, Elder — one River
flows from the source to the sea
every face, every smile
remains in the eternal flow

when I see the Mirror
I know again: I am time
a piece of the great Path
that does not start, does not stop

Commentary: In this poem, I used the semantic transparency of Mekovobono to create a multi-layered metaphor of being. The particle na in combinations na Temp, na Skribo and na Luno turns abstract concepts and stages of life into active subjects, actors in a universal drama.

Particular depth is added by the contrast between ta vido pa den pa fini (the reflection of the past day) and meybi wida futura skribo (the future which doubts) — here the relative construction with ke acts as a bridge between the concrete past and the uncertain, wavering future.

The repetition echa vido echa smilo with the pronoun echa (each) creates a rhythm of the eternal cycle of human lives. And the final ke ne starto ne fini grammatically embodies the idea of infinity through the negation of both temporal boundaries — the beginning and the end.

The poem demonstrates how the logical framework of Mekovobono can become the basis for philosophical lyricism, where every semantic particle works for imagery, and the word order follows not syntactic rules, but the very breath of thought.

These poems are my calling card. My proof that Mekovobono is not a toy, but a serious tool for self-expression. Now it's your turn.

Chapter 9. Your Rough Notebook: Exercises and Hints

Theory without practice is dead. This chapter is your space, your laboratory. Do not strive for perfection the first time. Courage is important here.

Warm-up: The Calligraphy of Meaning

1. **Create three variations.** Take a simple phrase: Na Mene vido ta Floro (The girl sees the flower). Rewrite it three times, each time starting with different markers (Ta Floro..., La Gardeno..., Tha Belo...). How does the story change?

2. **Poetic constructor.** Compose five compound words using our system, describing shades of feelings. For example, what is vento-nostaljo (wind-longing) or lumo-spero (light-hope)?

Intermediate Exercises: The Poet's Gaze

1. **Ellipsis.** Describe a dawn using no more than seven words and omitting ALL semantic markers. Which words remain the most important?

2. **Rhythm of Roles.** Write a quatrain where the first and third lines start with na, and the second and fourth — with ta. Listen to the rhythm that is born.

Creative Challenges: Become a Creator

1. **Monologue of an inanimate object.** Write a short poem from the perspective of an Old Book (na Olda Libra), an Abandoned House (na Domi), or a Street Lamp (na Lumo). Use tha to convey their main "idea."

2. **Dialogue with silence.** Write a poem-dialogue where one line is a question or statement (na... / ta...), and the next is the response of silence, expressed through circumstance (la Silenta...).

Marginal Hints:

- **Read aloud.** Mekovobono must sound. Listen to its music.

- **Do not fear our innovations.** Use ba, boz, tha [ ] — this is your toolkit.

- **Trust the reader.** If you omitted a marker and feel the meaning is clear — it will be clear to the reader too.

- **The main rule:** If it sounds powerful and conveys your thought — it is correct.

In Lieu of a Conclusion

Once, starting this book, I spoke of searching for a new perspective. Of a language that would be not a tight dress, but a spacious canvas.

Now, finishing it, I understand that we have traveled a path not so much through grammar and vocabulary, but through the labyrinths of our own perception. We took a tool whose clarity might at first seem cold, and discovered that it is precisely in this purity that a special, austere poetry resides. We did not learn a language. We mastered a new way of seeing.

Mekovobono was for us not a goal, but a guide. It returned us to the very first, magical act of creation — to the moment when thought is just born from chaos and takes form. It reminded us that word order is a dance, and meaning is architecture.

This book ends. But your journey does not.

Before you now lies not just knowledge of rules. Lies a key. A key to a different way of thinking, to a new grammar of feelings. You can set it aside as a curiosity. Or you can insert it into the lock and turn.

Write. Create your own "semantic cocktails." Break the rules that we ourselves established. Make na and ta dance as no one has danced before. Fill this language with your breath, your pain, your joy.

Because the most important dictionary for inspiration is your own life. And the most important lesson of Mekovobono is that any structure, even the clearest, comes to life only when the current of genuine, living feeling passes through it.

And if one day, having written a line in this language, you feel how a new, unfamiliar shade of meaning has emerged in the silence — then all of this was not in vain. Then the language of clear connections has fulfilled its purpose.

And it means that for you, as once for me, everything is just beginning.

Jane "J." Whitetorn P.

APPENDIX A1

Cheat Sheet: Mekovobono Grammar on One Page

I. SEMANTIC ROLES (replace cases)

- **na** — Agent. The one who acts. *(Who? What does?)*
  na Mawa (mother [acts])
- **ta** — Target. Object of action. *(Upon whom? Upon what?)*
  ta Aplo (apple [which is given])
- **tha** — Theme. Essence, idea, conveyed thought. *(About what?)*
  tha Amo (love [as a concept])
- **la** — Location. Place, time, circumstance. *(Where? When? How?)*
  la Domi (in the house), la Mateni (in the morning)
- **pa** — Belonging. Possessor, owner. (Whose? Of whom?) pa Mene (the girl's), pa me (my)

II. PRONOUNS

- me (I), te (you), ze (he/she/it)
- mey (we), tey (you pl.), zey (they)

III. CONNECTING PARTICLES (our poetic innovations)

- **ba** — but, however (contrast)
- **boz** — because (reason)
- **tha [ ]** — for embedding sentences ("that")

IV. TENSE (placed BEFORE the verb)

- **Present:** (no particle) Me vido. (I see.)
- **Past: pa** Me ***pa*** vido. (I saw.)
- **Future: fa** Me ***fa*** vido. (I will see.)

V. NEGATION

- **ne** — placed BEFORE the negated word.
  Me ***ne*** vido. (I do not see.)
  Ne me vido. (It is not I who sees.)

VI. QUESTIONS

- **General Question: je** at the beginning.
  Je te sento tha Paco? (Do you feel peace?)
- **Special Question:**
  Ta ke te vido? (What do you see?)
  Na ke dono tha Aplo? (Who gives the apple?)

VII. MAIN PRINCIPLE

Word order is FREE. Emphasis falls on what stands at the beginning of the phrase.

Na Mawa dono tha Aplo ta Fili.
Tha Aplo na Mawa dono ta Fili.
Ta Fili na Mawa dono tha Aplo.

All three variants mean "Mother gives the apple to the daughter," but with different semantic emphases.

APPENDIX A2

Phonetic Note. How to Sound in Mekovobono

Since the language creator left no clear pronunciation guidelines, I, as a poet, propose the following system, based on international phonetics and the logic of the orthography itself. This is not a strict standard, but a **practical guide** so that our poems find a voice.

Vowels: Clear and Pure
Pronounce clearly, as in Italian or Spanish. Do not "swallow" them!

- **a** — like Russian "a" [a]. taw [tau]
- **e** — like Russian "e" [ɛ]. me [me]
- **i** — like Russian "i" [i]. fili [fili]
- **o** — like Russian "o" [o]. domi [domi]
- **u** — like Russian "u" [u]. lunara [lunara]

Consonants: Predictable and Hard

The vast majority of consonants are pronounced hard, as in Esperanto: dono [dOno], koro [kOro], tabo [tAbo].

- **j** — always as [j] (English 'y'). joyo [jOjo].
- **sh** — as soft "sh" [ʃ]. shapto [ʃApto].
- **ch** — as soft "ch" [tʃ]. chanjo [tʃAnjo].

Digraph th — considering the internationality of the lexicon, it is most logical to pronounce it as voiceless [θ] (English th in think), not as [t] or [s]. This will give the speech a slight "international" accent. tha [θa].

Stress: Default Rule

In polysyllabic words, the stress generally falls on the **second syllable from the end** (penultimate). This is a classical rule for many artificial languages.

- doNO
- meNE
- aPLO
- forTIka (castle)
- uniVERsa (universe)

POETIC ADVICE

Listen to the music created by the particles na, ta, tha, la, pa. They set the rhythm, like drumbeats. Pronounce phrases like incantations — evenly, clearly, letting each sound manifest. Let the clarity of meaning be reinforced by the clarity of sound.

APPENDIX B

Dictionary for Inspiration

*This dictionary is not an archive, but a workshop. Words marked with the symbol * are our poetic neologisms, born in the process of working on the book. Use them and create your own!*

From the Author

The original Mekovobono dictionary was organized according to principles not always intuitive for creative use. In this edition, I allowed myself to revise its structure and slightly narrow the lexical composition, grouping words by semantic fields — thematic sections that reflect the key worlds for a poet: nature, soul, civilization.

The goal of this new approach is not simply to list words, but to create a clear and inspiring map of the language, making it easier to chart one's own poetic routes. This dictionary is open for growth and awaits your findings.

I. THE WORLD OF NATURE

(Sky, elements, plants, landscapes)

This is the foundation, given by the author in the dictionary. I extracted all suitable words from all categories.

Basic Dictionary (from the author's list):

Celestial Bodies and Phenomena:

1. `suryo` — sun
2. `lunara` — moon
3. `stela` — star
4. `planeta` — planet
5. `kometa` — comet
6. `nebo` — sky (`cielo`)
7. `nuba` — cloud
8. `arcielo` — rainbow
9. `nebulosa` — fog
10. `fulma` — lightning
11. `tondra` — thunder

Elements and Weather:

1. `fayo` — fire
2. `wasa` — water
3. `aera` — air
4. `tero` — earth
5. `pluvo` — rain
6. `nejo` — snow
7. `venta` — wind

8. `glacio` — ice
9. `rosa` — dew
10. `klimata` — climate
11. `temperatura` — temperature

Plants:

1. `gaso` / `treo` — tree (material / growing)
2. `beso` — forest
3. `trearo` — grove
4. `planto` — plant
5. `floro` — flower
6. `folio` — leaf
7. `radiko` — root
8. `graso` — grass
9. `semo` — seed
10. `frukto` — fruit
11. `vejano` — vegetable
12. `bero` — berry
13. `nuko` — nut
14. `aplo` — apple

Landscapes and Objects:

1. `monta` — mountains
2. `monteto` — hill
3. `valey` — valley
4. `roka` — rock
5. `kavero` — cave
6. `mara` — sea
7. `oseano` — ocean
8. `lagona` — lake
9. `rivo` — river
10. `riveto` — stream
11. `fonte` — spring, source
12. `wasafalo` — waterfall
13. `preri` — prairie
14. `dezera` — desert
15. `dengo` — jungle
16. `sanda` — sand
17. `stono` — stone
18. `argila` — clay
19. `grunda` — soil

New Roots for the Dictionary (in the spirit of the author)

Having analyzed the dictionary, I identified key gaps. Here are new words that will make the language fuller and more expressive.

Sky and Weather:

1. **`ombrelo`** — shadow (`ombre` - shadow, international)
2. **`templo`** — storm, thunderstorm (`tempest`)
3. **`aeroso`** — thundercloud (`aero` + `oso` - suffix of fullness)
4. **`brumo`** — dawn (`brume` - morning fog, Fr.)
5. **`krepuso`** — twilight (`crépuscule`, Fr.)

Plants:

1. **`trunko`** — trunk (`trunk`)
2. **`brancho`** — branch (`branch`)
3. **`dorno`** — thorn, spine (`thorn`)
4. **`herbo`** — herb (narrower than `graso`; `herb`)
5. **`funto`** — mushroom (`fungus`)

Landscapes:

1. **`klifo`** — cliff, precipice (`cliff`)
2. **`gorjo`** — gorge (`gorge`)
3. **`duno`** — dune (`dune`)
4. **`stepo`** — steppe (`steppe`)
5. **`marsho`** — marsh, swamp (`marsh`)
6. **`savana`** — savannah (`savannah`)

Elements and Phenomena:

1. **`fumao`** — smoke (`fum` - smoke, Lat.)
2. **`ondao`** — wave (`onda`, Sp.)
3. **`kristalo`** — crystal, ice (`crystal`)
4. **`fayrero`** — spark (`fayro` + `-ero` - suffix for a small element)

II. HUMAN AND SOUL

(Body, feelings, states, relationships)

Basic Dictionary (from the author's list)

Body and Spirit:

1. `sano` — health, to be healthy
2. `doloro` — pain, to ache
3. `forto` — strong
4. `deblo` — weak
5. `energia` — energetic
6. `laca` — tired
7. `viva` — alive

8. `morta` — dead

Feelings and Emotions:

1. `amo` — to love
2. `timo` — to fear
3. `joyo` — to enjoy, joy
4. `trista` — sad
5. `felicha` — happy
6. `paco` — peaceful
7. `espero` — to hope
8. `kredeo` — to believe

Thoughts and Will:

1. `penso` — to think
2. `sabo` — to know
3. `memoro` — to remember
4. `forgeso` — to forget
5. `volo` — to want
6. `devo` — must, to have to
7. `povo` — can, to be able
8. `decido` — to decide
9. `elekto` — to choose
10. `saga` — intelligent, wise
11. `stulta` — stupid

Relationships and Connections:

1. `bano` — friend (m.)
2. `bani` — friend (f.)
3. `rival` — rival
4. `spose` — spouse (m.)
5. `sposi` — spouse (f.)
6. `amin` — beloved (m.)
7. `amini` — beloved (f.)
8. `kompan` — companion
9. `alian` — ally
10. `famile` — family
11. `pare` — pair, partners
12. `domkre` — household members
13. `gentila` — polite
14. `malgentila` — rude
15. `generoza` — generous
16. `avara` — greedy
17. `honesta` — honest

18. `malhonesta` — dishonest
19. `brava` — brave
20. `timema` — cowardly
21. `pacienca` — patient
22. `malpacienca` — impatient

New Roots for the Dictionary (in the spirit of the author)

Body:

1. **`kapo`** — head (`caput`, Lat.)
2. **`mano`** — hand (`manus`, Lat.)
3. **`pedo`** — foot (`pedis`, Lat.)
4. **`okulo`** — eye (`oculus`, Lat.)
5. **`orelo`** — ear (`auris`, Lat. + international `ear`)
6. **`voco`** — voice (`vox`, Lat.)

Fundamental Concepts (gaps):

1. **`vivo`** — life (abstract noun from property `viva` - "alive")
2. **`morto`** — death (abstract noun from property `morta` - "dead")
3. **`animo`** — soul, spirit (`anima`, Lat.)
4. **`koro`** — heart (as organ and symbol of feelings; `cor`, Lat.)

Feelings and States (gaps):

1. **`koler`** — anger (`colère`, Fr.)
2. **`shamo`** — shame (`shame`, Eng.)
3. **`envio`** — envy (`envie`, Fr.)
4. **`pasion`** — passion, strong feeling (`passion`)
5. **`solito`** — solitude, seclusion (`solitude`)
6. **`sorto`** — fate, destiny (`sort`, `Schicksal`)
7. **`sonjo`** — sleep (as process and image), dream (`songe`, Fr. / `sueño`, Sp.)

III. CIVILIZATION AND ARTIFACTS

(Places, objects, occupations)

Basic Dictionary (from the author's list)

Dwellings and structures:

1. `domi` — house
2. `aparta` — apartment
3. `kabano` — hut
4. `palejo` — palace
5. `fortika` — castle

6. `urbo` — city
7. `gardeno` — garden
8. `korto` — yard
9. `banjo` — bathroom
10. `kuire` — kitchen
11. `dormejo` — bedroom
12. `salone` — living room

Objects and artifacts:

1. `tabo` — table
2. `stulo` — chair
3. `slepo` — bed
4. `lumo` — lamp
5. `flamo` — candle
6. `speglo` — mirror
7. `tepo` — carpet
8. `libro` — book
9. `papera` — paper
10. `penso` — pencil
11. `skribo` — pen
12. `noto` — notebook
13. `toolo` — tool
14. `martelo` — hammer
15. `tranche` — knife
16. `plato` — plate
17. `glasa` — glass
18. `komputa` — computer
19. `telefo` — telephone
20. `ludmo` — toy

Activities and processes:

1. `skribo` — to write
2. `lekto` — to read
3. `kanto` — to sing
4. `ludo` — to play
5. `konstro` — to build
6. `kuiro` — to cook (food)
7. `lavo` — to wash
8. `acheto` — to buy
9. `vendo` — to sell
10. `studo` — to learn, to study

New roots for the dictionary (in the spirit of the author)

Places and structures:

1. **`urbo`** — city (`urban`)
2. **`strato`** — street (`street`)
3. **`ponto`** — bridge (`pont`, `ponte`)
4. **`templo`** — temple (`temple`)
5. **`fabriko`** — factory, plant (`fábrica`, Spanish)

Artifacts and concepts:

1. **`machino`** — machine, mechanism (`machine`)
2. **`teknolojo`** — technology (`technology`)
3. **`historio`** — history (`history`)
4. **`kulturo`** — culture (`culture`)
5. **`lewo`** — law (`law`)
6. **`mono`** — money (`money`)

IV. BEINGS: FROM MAN TO DRAGON

(Characters of the world)

Basic vocabulary (from the author's list)

People and their roles:

1. `taw` — person
2. `pelo` — man, boy
3. `mene` — woman, girl
4. `luno` — child
5. `luneta` — infant
6. `teena` — teenager
7. `gron` — adult
8. `eldro` — old man, old woman
9. `medik` — doctor
10. `studen` — student
11. `lerntaw` — teacher
12. `penter` — artist
13. `kantaw` — singer
14. `danser` — dancer

Animals and mythical creatures:

1. `basha` — cat
2. `gudo` — dog
3. `wabo` — bird

4. `bashun` — kitten
5. `gudun` — puppy
6. `hopo` — rabbit
7. `hamsi` — hamster
8. `pesko` — fish (domestic)
9. `papo` — parrot
10. `bearo` — bear
11. `wolfo` — wolf
12. `fokso` — fox
13. `elifo` — elephant
14. `longneko` — giraffe
15. `snako` — snake
16. `frogo` — frog
17. `shelto` — turtle
18. `flutero` — butterfly
19. `bumo` — bee
20. `anteno` — ant
21. `webto` — spider
22. `mouso` — mouse
23. `rato` — rat
24. `fisho` — fish (wild)
25. `dolfi` — dolphin
26. `gigafisho` — whale
27. `pincho` — crab
28. `fayro` — dragon
29. `feero` — fairy

New roots for the dictionary (in the spirit of the author)

Wild animals and birds:

1. **`aglo`** — eagle (`aigle`, French / `aquila`, Latin)
2. **`lupo`** — wolf (more international alternative to `wolfo`)
3. **`leono`** — lion (`leon`)
4. **`tigro`** — tiger (`tigre`)
5. **`urso`** — bear (more international alternative to `bearo`)
6. **`strigo`** — owl (`strige`, Latin)
7. **`cigno`** — swan (`cygne`, French)
8. **`kolombo`** — dove (`colomba`, Italian)
9. **`serpento`** — snake (more international alternative to `snako`)

Mythical and fairy tale creatures:

1. **`grifo`** — griffin (`griffin`)
2. **`unikorno`** — unicorn (`unicorn`)
3. **`fenikso`** — phoenix (`phoenix`)

V. TIME AND PHILOSOPHY

(Abstract concepts, time, being)

Basic vocabulary (from the author's list)

Time:

1. `temp` — time
2. `nowa` — now
3. `pasta` — past
4. `futura` — future
5. `momenta` — moment
6. `dura` — duration
7. `epoka` — epoch
8. `perioda` — period
9. `kloka` — hour
10. `minuta` — minute
11. `sekonda` — second
12. `fina` — end
13. `starta` — beginning
14. `tarda` — late
15. `frua` — early
16. `longtempa` — long (in time)
17. `kurtempa` — short (in time)
18. `eterna` — eternal
19. `tempala` — temporary
20. `konstanta` — constant
21. `cikla` — cyclical
22. `senfina` — endless

Abstract concepts and being:

1. `reala` — real
2. `imaginara` — imaginary
3. `natura` — natural
4. `artefarita` — artificial
5. `libera` — free
6. `limigita` — limited
7. `kaosa` — chaotic
8. `ordo` — ordered

New roots for the dictionary (in the spirit of the author)

Fundamental philosophical concepts:

1. **`filozofio`** — philosophy (`philosophy`)
2. **`existo`** — existence, being (`existence`)
3. **`esento`** — essence (`essence`)
4. **`conscio`** — consciousness (`conscience`)
5. **`infinito`** — infinity (`infinity`)
6. **`nihil`** — nothingness, non-being (`nihil`)
7. **`absoluto`** — absolute (`absolute`)
8. **`ordena`** — order (from `ordo`)

Cause and effect:

1. **`causa`** — cause (`cause`)
2. **`efecto`** — effect, consequence (`effect`)

VI. VERBS OF MOVEMENT

(Key actions)

Basic vocabulary (from the author's list)

Movement:

1. `pado` — to go, to walk
2. `veno` — to come
3. `foriro` — to leave
4. `eniro` — to enter
5. `eliro` — to exit
6. `kuro` — to run
7. `salto` — to jump
8. `nawo` — to swim
9. `flugo` — to fly

Perception and contact:

1. `vido` — to see
2. `awdo` — to hear
3. `teno` — to hold
4. `jeto` — to throw
5. `frapo` — to hit
6. `puso` — to push
7. `tiro` — to pull
8. `kloso` — to close
9. `malfermo` — to open

10. `kapo` — to take, to capture
11. `dono` — to give
12. `ricevo` — to receive

Speech and thought:

1. `diko` — to speak, to say
2. `shapto` — to whisper
3. `krio` — to shout
4. `demando` — to ask
5. `respondo` — to answer
6. `penso` — to think
7. `sabo` — to know
8. `memoro` — to remember
9. `forgeso` — to forget
10. `kredeo` — to believe
11. `espero` — to hope

Feelings and relationships:

1. `amo` — to love
2. `timo` — to fear
3. `joyo` — to enjoy
4. `smilo` — to smile
5. `ploro` — to cry

Activity:

1. `fado` — to do, to create
2. `manjo` — to eat
3. `pibo` — to drink
4. `studo` — to learn, to study
5. `skribo` — to write
6. `lekto` — to read
7. `kanto` — to sing
8. `danso` — to dance
9. `ludo` — to play
10. `dormo` — to sleep
11. `weko` — to wake up
12. `staro` — to stand
13. `sido` — to sit
14. `jako` — to lie down

New roots for the dictionary (in the spirit of the author)

Movement:

1. **`kurre`** — to ride, to move by transport (`kurir` - to run, Italian + movement)
2. **`grimpo`** — to climb, to clamber (`grimper`, French)

Thought and speech:

1. **`kompreno`** — to understand (`comprender`, Spanish)
2. **`dubito`** — to doubt (`dubitare`, Latin)

Perception:

1. **`sento`** — to feel, to sense (`sentire`)

Interaction:

1. **`lukto`** — to fight, to struggle (`lucha`, Spanish)
2. **`defendo`** — to defend (`defender`)

VII. PROPERTIES AND CHARACTERISTICS

(Adjectives and adverbs)

Basic vocabulary (from the author's list)

Size and quantity:

1. `grando` — big
2. `mikro` — small
3. `longo` — long
4. `kurto` — short
5. `wido` — wide
6. `strito` — narrow
7. `alto` — high
8. `baxo` — low
9. `profundo` — deep
10. `surfaco` — superficial
11. `pezo` — heavy
12. `lezo` — light (in weight)
13. `plena` — full
14. `malplena` — empty

External qualities:

1. `belo` — beautiful
2. `fawlo` — ugly

3. `klara` — clear, transparent
4. `nebulosa` — foggy, cloudy
5. `brilo` — bright, shiny
6. `mala` — dull
7. `kolora` — colored
8. `senkolora` — colorless
9. `glata` — smooth
10. `aspera` — rough

Internal qualities and feelings:

1. `bono` — good
2. `malo` — bad
3. `felicha` — happy
4. `trista` — sad
5. `paco` — peaceful
6. `saga` — smart
7. `stulta` — stupid
8. `brava` — brave
9. `timema` — cowardly
10. `pacienca` — patient
11. `malpacienca` — impatient
12. `gentila` — polite
13. `malgentila` — rude
14. `generoza` — generous
15. `avara` — greedy
16. `honesta` — honest
17. `malhonesta` — dishonest

Physical properties and states:

1. `forto` — strong
2. `deblo` — weak
3. `duro` — hard
4. `mola` — soft
5. `rigida` — rigid
6. `flekso` — flexible
7. `seka` — dry
8. `muelo` — wet
9. `pura` — clean
10. `malpura` — dirty
11. `fresha` — fresh
12. `putra` — rotten
13. `kalo` — hot

14. `fredo` — cold
15. `sana` — healthy
16. `malsana` — sick
17. `viva` — alive
18. `morta` — dead
19. `laca` — tired
20. `energia` — energetic

Speed and complexity:

1. `rapido` — fast
2. `lento` — slow
3. `facila` — easy (simple)
4. `malfacila` — difficult

Taste and smell:

1. `dolcha` — sweet
2. `amara` — bitter
3. `acida` — sour
4. `sala` — salty
5. `spica` — spicy

Other characteristics:

1. `novo` — new
2. `olda` — old
3. `yango` — young
4. `reala` — real
5. `imaginara` — imaginary
6. `natura` — natural
7. `artefarita` — artificial
8. `danjera` — dangerous
9. `sekura` — safe
10. `silenta` — quiet
11. `brua` — noisy

New roots for the dictionary (in the spirit of the author)

1. **`mistera`** — mysterious (`mysterious`)
2. **`delikata`** — delicate, fragile (`delicate`)
3. **`feroca`** — fierce, wild (`ferocious`)
4. **`sublima`** — sublime, majestic (`sublime`)